

The New Amberola GRAPHIC

17

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Auctions in
This Issue!

Deadline for
Next Issue:
October 1st

July, 1991
(Summer Issue)
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August, 1991
(Summer)

The New Amberola Graphic

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

There was a slight improvement of delivery with the last issue, though barely perceptible...still a far cry from the five to seven days the post office claims it should be!

Since my last editorial on the subject, we have had two pieces of first class mail neither delivered to the addressee nor returned to us. In addition, an entire roll of film got lost in the Atlanta regional mailing center; they found the mailer all right (shredded by the machinery) but evidently couldn't be bothered to look for the film.

We also heard from other subscribers with similar problems and complaints with the Postal Service, so we're convinced that the problems with the "service" are not just with us.

Incidentally, did you know that 97 percent of postal managers received bonuses averaging more than \$5000 over the past three years? Also, this year's Christmas stamps have already gone into production without denominations, so rates are certain to rise again before long.

- M.F.B.

Please read and respond to
the advertisements!

PHONOGRAPH FORUM

George Paul

The First Spring-Motor Gram-O-Phone

In the fall of 1896, the fledgling talking machine industry was dominated by cylinder products. Spring-driven cylinder talking machines were becoming more common: Edison Spring Motor Phonographs and Edison Home Phonographs; N and A Graphophones; even the short-lived Echophone (see N.A.G. No. 51). Spring-driven brown wax was the order of the day, and Christmas 1896 promised to be a prosperous time for talking machine dealers.

The new talking machine upstart, the Berliner Gram-O-Phone, was regarded as little more than a toy. With its hand crank and flat rubber records, it was widely felt that "...its blasty, whang-doodle noises are not desired by citizens of culture." In comparison to its spring-driven competition, the very act of gyrating one's wrist in an attempt to operate the Gram-O-Phone was inconsistent with Victorian decorum.



The 1896 metal-cased lever-wind Berliner Gramophone



With turntable removed showing metal case

All this was not overlooked by the Berliner company. Various designs of clockwork power had been tried without much success. By Christmas of 1896, how-

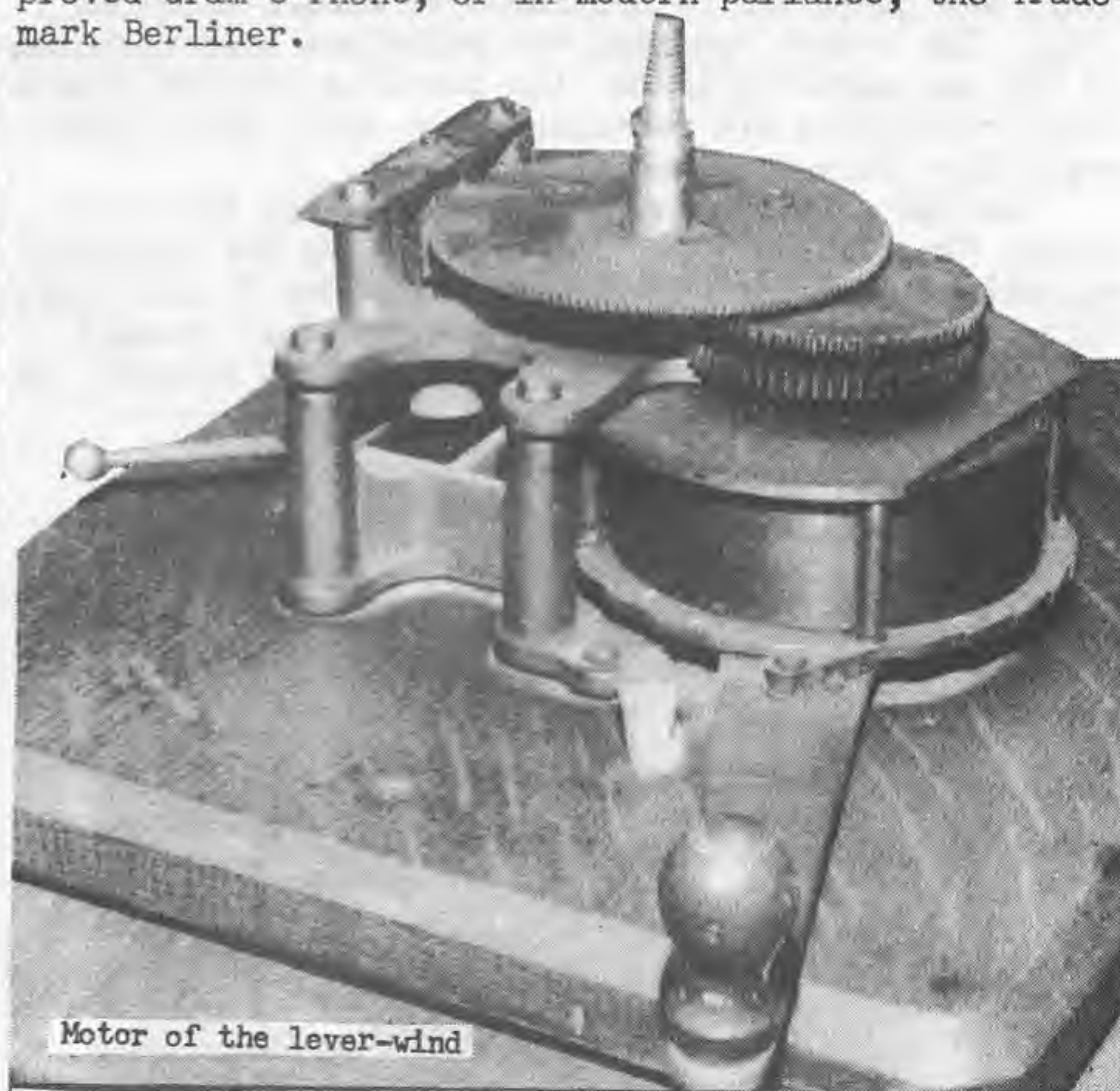
ever, the combined efforts of Levi Montrose and Eldridge Johnson resulted in the first marketable spring-motor Gram-O-Phone.

A Merry Christmas



Says the GRAMOPHONE

The recently discovered patent of Levi Montrose established him as the designer of what has come to be called the "lever-wind" Berliner motor. Eldridge Johnson (who would found the Victor Talking Machine Co. five years later) contributed a crude governor to the motor design and handled deliveries to the Berliner company. Within a short time, the round metal case was replaced by a wooden cabinet, still retaining the lever-wind motor. But within a year, the lever-wind design would be dropped in favor of Johnson's redesigned motor which would win immortality as the Improved Gram-O-Phone, or in modern parlance, the Trade-mark Berliner.



Motor of the lever-wind

For a brief time the lever-wind was the flower of the Berliner product line. It brought new-found viability to the Berliner Gram-O-Phone Co. Enough lever-wind Berliners gleamed beneath candle-lit Christmas trees that year to enable Berliner and the National Gramophone Co. to survive. Their glory years lay ahead. The spring-driven disc talking machine would survive another fifty years, but the metal-cased lever-wind Berliner remains the historic first.

* * * * *

George Paul can be contacted at: 126 South Main St., Mt. Morris, NY 14510.

Neglected Edison Diamond Disc Artists

Charles W. Harrison
- An Edison Retrospect -

by Dennis E. Ferrara

(Editor's note: Although Charles Harrison is hardly a "neglected" performer, we have retained Mr. Ferrara's heading to remain consistent with his previous articles.)

In examining old record catalogues prior to 1929, it would seem, judging by the number of artists and recordings of popular vocal music made, that the tenor voice was the easiest to record by the acoustical process.

Popular recording artists were also well-known in the areas of the concert stage and oratorio compositions, and they appeared in many music festivals throughout the United States. Tenors such as Henry Burr, "The Dean of Ballad Singers," Franklyn Baur, "The Original Voice of Firestone," Lewis James, and Reed Miller, to mention only but a few such names, were professionally trained singers. As such, these artists developed a strong following with the record buying public. One such lyric tenor with beautiful breath control, diction, and sense for the musical line was the late Charles William Harrison.

The New Jersey born tenor was one of the most prolific recording artists. Harrison's recording career began in 1911 with the Columbia Phonograph Company, New York, and he continued to record until May, 1954. The artist recorded two religious selections on 78 and one ten-inch LP for the Canadian Gavotte label. These recordings are remarkable and still show Harrison's fine technique and musicianship.

As the artist said in several letters and interviews, "In 1919 to 1920, I was recording for eighteen recording laboratories, working every day in New York, Philadelphia, Chicago, Boston, and Montreal amongst others. I think that I can claim, without bragging or



Charles Harrison on a hike

making any misstatements, to have made more recordings from 1912 to 1925, or so, than any other singer, as I was in quartets, choruses, and light opera groups, as well as solos and duets. I sang under several names besides my own, only two of which I recall...Hugo Donovan and Billy Burton. Some of the independent recording outfits sold master recordings to mail order and fly-by-night sales concerns. As I had been paid outright for my work, there was no way to restrain them or collect royalties." Nevertheless, Harrison had a house built in New Providence, New Jersey, on the royalties made from his Victor, Columbia, and Edison recordings.

Charles Harrison's first Edison recordings were issued on the four minute cylinders and were issued in July, 1912. He continued to record for Edison on a non-exclusive basis until June 7, 1916. Again, as Harrison discussed in various articles, it seems that the artist had a slight misunderstanding with Thomas A. Edison regarding some recordings. Words were said and Harrison was out of an Edison recording contract. Several years later, around late 1924, the tenor was asked by Walter Miller, Edison's top A & R manager, to sing for an Edison Jobbers Program in New York; after singing the aria "Celeste Aida," "Old Man" Edison came up to Harrison and started talking to him and praising the tenor for his diction and vocal quality. On April 14, 1925, Harrison once again became an Edison recording artist. The new contract called for Harrison to record two selections per month until October 7, 1929.



Handyman: When required to, Harrison could even be a dance band vocalist!

The discography will be divided into two sections. The first section will be a partial list of known four minute cylinders by Charles W. Harrison. The master files at West Orange are not complete regarding the artist's cylinder recordings. The second section will list all published and unpublished disc recordings by matrix number, title, date of recording, date recording was passed (when known), studio comments, Edison Diamond Disc catalogue number, and Edison Blue Amberol catalogue number. There were 71 recordings made by Charles Harrison. There were 34 unpublished titles including 20 operatic/concert recordings, 4 duets, and 2 religious selections. Of the 37 published recordings, 23 selections were popular in nature, 1 operatic duet, 5 duets, and 8 concert compositions.

Upon perusal of the discography, the reader will notice that the Edison company may have had plans for making Charles Harrison's recordings available in the 82000 or 82500 series; however, only one published Harrison EDD appears in this series. The "Miserere" from Il Trovatore (Verdi) was recorded with soprano

Agnes Kimball and appeared as EDD number 82516. It is rather interesting to note that this recording had a checkered career. It had been first recorded in 1912 with tenor John Young and soprano Agnes Kimball. In 1913, it was recorded with Harrison and Kimball. Finally, in 1923, the duet appeared with the same catalogue number with tenor Charles Hart and soprano Esther Nelson. The remaking of select disc recordings was a common practice with Edison. Sometimes the artists were changed when the original artists, for one reason or another, were not available.

Harrison's EDD recordings are all excellent examples of a young and fresh concert artist. His diction is clean. His wonderful phrasing is always evident. For the most part, Harrison did not record the standard "mother, heaven, and home" selections. Certain EDD recordings of Harrison deserve mentioning. "Love Me and the World is Mine," "Just Another Day Wasted Away," "Among My Souvenirs," "Sonny Boy," "My Tonia," and "I'll Always Be in Love with You" are wonderful examples of ballad singing and deserve a special place in any collector's home.

I. A Partial List of 4 Minute/Blue Amberol Cylinders - 1912-1915 -

1003	Stabat Mater: Cujus animam
1033	Mignon: Never the Maiden Dreamed
1994BA	
1045	Absent (with Elizabeth Spencer, soprano)
1057	Faust: All Hail Thou Dwelling
1068	Oriental Rose
1503BA	The Palms
2184BA	La Boheme: Your Tiny Hand is Frozen

II. Edison Diamond Discs -

974	Who is Sylvia? (Schubert)	4-4-12	Rejected
1078	Love Me and the World is Mine (Ball)	6-17-12	Rejected
1079	Love Me and the World is Mine	6-17-12	Rejected
1278	Love Me and the World is Mine	10-11-12	Rejected
1320	Love Me and the World is Mine	10-25-12	50057
2019	La Africana: O Paradise	10-18-12	Rejected
2026	Il Trovatore: Vows We Plighted	10-15-12	Passed Rejected
2053	Rigoletto: La donna e mobile	12-11-12	Rejected
2070	La Gioconda: Heaven and Earth	12-27-12	Rejected
2088	La Favorita: Angel of Light	1-10-13	Rejected
2111	Down Her Cheek	1-28-13	Hold
2184	Funculi-Funicula	3-17-13	80105
2205	Il Trovatore: Miserere (w. Agnes Kimball, soprano)	3-28-13	82516
2964	My Sunshine (O Sole Mio)	4-22-14	80171
		11-26-20	Issued
3008	Mari, Mari	5-6-13	Rejected
3012	A Little Love, A Little Kiss	5-7-13	Hold
3047	I Love Thee So (Grieg)	5-20-13	Rejected
3054	Love Has Wings (w. Clementine De Vere, soprano)	5-23-13	Rejected
3067	Of Thee I am Thinking	12-20-13	80171 2525
3903	La Boheme: Thy Tiny Hand is Frozen	6-23-13	Hold
4108	The Trumpeter	9-13-13	Rejected
4160	Sleep and Roses	9-19-15	80295
4632	Land of Long Ago	4-5-16	80414
4633	The Trumpeter	4-5-16	Rejected
4741	After All	5-24-16	3075*
4750	Mother O Mine	5-26-16	Rejected
4754	The Sunshine of Your Smile	5-29-16	Rejected
4753	For Killarney and You	5-29-16	80341 3020

6.

4767	The Snowy Breasted Pearl	6-5-16	80448	
4774	The Lord is My Light	6-7-16		Hold
10319	If You See That Gal of Mine	4-14-25	51546	
10353	A Kiss From You	5-5-25	51560	
10588	Serenade (Student Prince)	9-23-25		Rejected
10863	That's What God Made Mothers For	3-3-26	80869	
10899	The Prisoner's Sweetheart (w. Kellner)	3-20-26	51735	5172
10926	The Prisoner's Sweetheart (w. Kellner)	4-15-26		Rejected
10936	If I Knew I'd Find You	4-21-26	51748	5209
11025	Lay My Head Beneath a Rose	6-4-26	51779	5324
11033	My Sweetheart, My Mother (w. Helen Clark, mezzo-soprano)	6-8-26	51779	
11123	Because I Love You (Berlin)	9-29-26	51843	5251
11124	Blame It On the Waltz	9-29-26	51843	
11490	The Birth of the Shamrock	2-2-27	51942	
11593	Mighty Like a Rose	3-21-27		Rejected
11616	Swanee River Trail	3-30-27	51995	
11709	Just Another Dawn Wasted Away	5-19-27	52046	
11710	If I Could Look Into Your Eyes	5-19-27	52046	
11886	Momsey (w. Male Chorus) (Harrison's first electric EDD)	9-13-27	52115	
18011	Among My Souvenirs	11-4-27	52150	5481
18068	Where in the World	11-29-27	52182	
18128	Wife O Mine	12-22-27	52182	
18187	Memories of the Past (w. Helen Clark)	1-24-28		Rejected
	Memories of the Past (w. Helen Clark)	2-7-28		Rejected
18253	Memories of the Past (w. Vernon Archibald)	2-21-28	52235	
18308	Macushla	3-15-28	52262	
18309	Mother Machree	3-15-28	52262	
18328	Silver Haired Sweetheart (w. Chorus)	3-22-28	52263	
18329	Mother	3-15-28	52263	
18917	Sonny Boy	12-4-28	52465	5638
18918	Love's First Kiss	12-4-28	52465	
19117	Silver Threads. Among the Gold (w. Vernon Archibald)	5-21-29	52554	
19196	My Tonia	5-16-29	52593**	
19197	I'll Always Be in Love With You	5-16-29	52593	
	I'll Never Forget	4-10-29	***	Rejected
	Heart of Mine	4-10-29		Rejected
	Only Shadows (w. Chorus)	9-23-29		Rejected
	O What a Wonderful Savior (w. Chorus)	9-23-29		Rejected
	Wonderful Mercy (w. Chorus)	9-23-29		Rejected
	Impromptu - Part 1	10-7-29		Rejected
	Impromptu - Part 2	10-7-29		Rejected

* - 4741 After All - Was never issued as an EDD - it appeared only as a BA 3075

** - 19196/19197 - Lateral recordings exist of this EDD; the lateral-cut recordings are not as loud and the surfaces have problems.

*** - No matrix numbers are listed for these last recordings. It is possible that these recordings were lateral-cut.

The author would like to obtain copies or tapes of the following Harrison EDDs:
52182, 52262, 52263, and 52554. Dennis Ferrara, 1172 Normandy Terrace, Flint, MI 48532.

Sincere thanks goes to Mrs. Leah Burt, Librarian at the Edison National Historic Site, West Orange, NJ, in giving much assistance in utilizing the master files for this article.

"Rhapsody in Blue"

An Update

by Martin Bryan

Last issue's "Curiosity Corner" drew more interesting and diverse correspondence than any previous installment of that department. But first of all, I must confess that my face is red! I had lost track of some pertinent correspondence before writing the piece, which resulted in my drawing a wrong conclusion. Let's get that squared away first.

Brian Rust's pioneering The American Dance Band Discography showed just one take for part 2 of the 1924 waxing of the Rhapsody: take-2. As you'll recall, I then came to the conclusion that the 1940s pressing error of Victor #35822 must have used take-1, making this the world's first recording of Gershwin's classic (since the second part was recorded before the first).

A second letter from Bill Shaman, with information from Victor researcher Bill Moran, clears up some of this confusion. It seems that there were four takes of part 2, all recorded on June 10, 1924. The Victor files give the following notations for them:

- mx. C-30173-1: destroyed
- 2: mastered (the one used on the original pressing, Victor 55225)
- 3: destroyed
- 4: held

It now seems most logical that the fourth take (the one marked "held") was the one used on some late issues of #35822. It's still an acoustic recording, and it was undoubtedly a mistake, but it wasn't the "first ever" recording of the Rhapsody. The fate of that master, unfortunately, was to become destroyed.

The two Bills go on to say that the 1927 electrical remake also had several takes, and at least two variations have been known to exist for each side: takes -4 and -6 for part 1, and takes -7 and -8 for part 2. (The first of each of these was also marked "hold.") The lesson here is that we should always compare various pressings of #35822 to see if they contain the acoustic part 2, as well as alternate takes of the electrical recordings!

Reader Don Peak found an interesting review of the entire Whiteman concert in the February 23, 1924 issue of The Billboard. A brief description of the "Rhapsody in Blue" concluded with:

"Mr. Gershwin has written a new form of piano concerto containing a beauty of rhythm and of a style which may later be found to form the basis of the long looked for and much talked of American school. This composition alone proves that Mr. Whiteman's experiment was well worth while, even if no other proof is forthcoming."

Several other New York reviewers were then quoted, but none was quoted specifically on the Rhapsody. However, I was amused by Leonard Liebbling's comment in the American:

"Let him (Whiteman) give more such concerts. They will make more friends for the tonal art than Bach recitals and Sonata seances."

Ray Schlicht's label copy of the electric/acoustic matching is different from the slightly earlier one I used to illustrate the article, and it's a doozy--it uses two different styles (making, then, at least three label variations possible).



Ray Schlicht's
Victor/RCA Victor
electric/acoustic
pressing
What Next??



Mort Savada, who operates Records Revisited in New York City, writes: "All these years I have been handling umpteen copies of this issue (#35822) without realizing there was an alternate take issued for the acoustix mx of part 2." His silver printing copy is the same as Ray's, except that both sides bear the simpler "Victor" label.

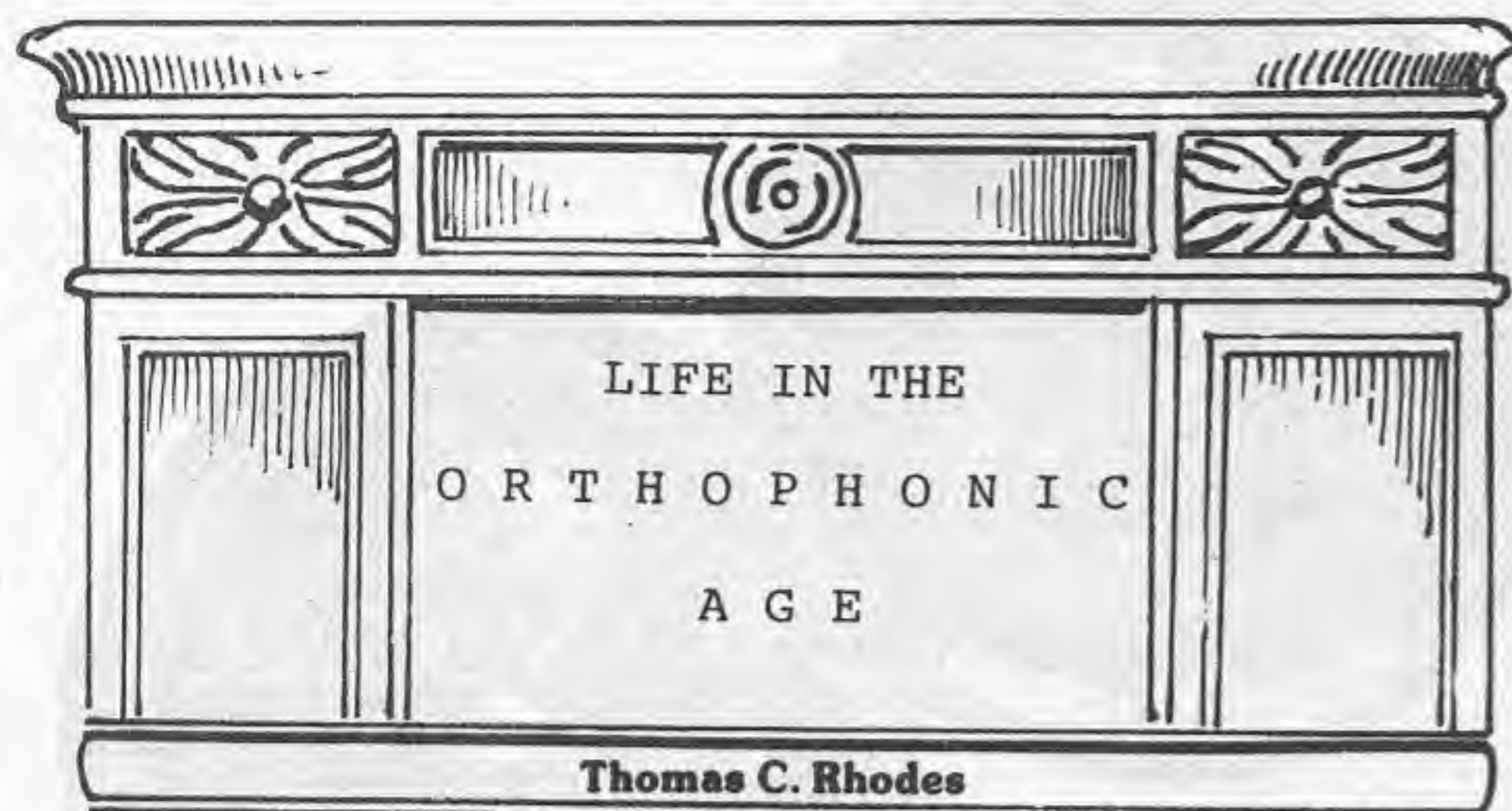
It would seem that this odd version was available for many years and went through a number of label copies before being phased out (did they ever catch the error?). I am told that the breaks in the outer rings actually indicate which pressing plant a given specimen came from. Perhaps all copies of the electric/acoustic pairing came from the same plant, but I do not have the "code" which would tell which one. Incidentally, Mort also has copies of the label style illustrated in the last issue, but they do not have the broken rings at 2 and 10 o'clock, as does mine, and his contain the correct electrical master for part 2. Evidently at least one pressing plant got it right!

Finally, the most interesting correspondence came from Barry Cheslock. He photocopied a 1982 letter from Arthur Shilkret, son of Victor's Nat Shilkret. In it, Mr. Shilkret makes the following claim:

"Rhapsody in Blue's first recording shows on the label Paul Whiteman as the conductor. This is not correct--my father conducted it...Paul Whiteman's name was on the label because his name sold more records at that time than my father's name would have. Both Mr. Ed King and my father made this decision."

Again we turned to Bill Moran, who once again checked the Victor files for June 10, 1924. The recording sheets definitely show Whiteman as conductor of the Rhapsody in Blue. The orchestra was back in the studio the next day to record "I Can't Get the One I Want" (Victor 19381), with Whiteman again conducting. But guess what! The next title, "Meditation from Thais" (Victor 19391), was conducted by Shilkret. It seems apparent that Shilkret was available at these Whiteman recording sessions and there was some switching back and forth of the baton, so who knows?? Perhaps Nat Shilkret conducted the first "Rhapsody in Blue" after all!





COLLECTING ORTHOPHONICS - SPECIAL

With this column, the fine art and science of Victor soundbox restoration is given. A service to the readers of this column, an article written by Mr. Bob Waltrip is supplied. Why? Any columnist who entertains the illusion of mastery of all branches of his subject should stop writing at once. Duty to my readers affords me the real privilege of giving space to a guest writer of such amazing insight that added information from me on the subject is unneeded.

This columnist, despite failings in some areas, has at least the virtue of perfectionism when it comes to the Orthophonic. My standards for Orthophonic restoration, as opposed to uninspired tinkering, are high enough that even my own machines scarcely meet it. This is why true "restoration" is a process that never stops. Needless to say, most Orthophonics this writer has seen and heard in the past twenty years, whether supposedly "repaired" or not, fail miserably. The owners cannot be blamed for well composed, objective writing on the Orthophonic is scarcely to be found. Hence the only justification for this column.

The article one is about to read has been written by a man of great intelligence but even greater understanding. He is nearly unique in his appreciation for the Orthophonic ideal and more so, in his talents to achieve it. He has a standard of perfection to a degree that never fails to astonish.

It is useless to claim to "restore" any soundbox unless one is fully apprised of what the goal must be. Pitifully few comprehend the problems involved, nevermind their remedy. Among a literal handful in this hobby, Bob Waltrip, a true and faithful student to whatever machine or part is before him, knows this precious goal.

This columnist can truthfully state that Orthophonic soundboxes rebuilt by Mr. Waltrip do full justice to my restored Orthophonic Victrolas. It is a revelation in sound to hear the richness, beauty and majesty of a truly restored big Orthophonic. Bob Waltrip's legendary patience, talent and total sympathy with an fidelity to the Orthophonic's ideal have played a decisive role in the growth of this columnist. It is therefore with the greatest pleasure that his wisdom may now be shared with my readers.

NOTE: This article on soundbox restoration is presented purely for informational purposes. Do Not attempt the procedures herein yourself. Always refer all questions and inquiries for repair directly to Mr. Waltrip. He can be reached at P.O. Box 1404, Leveland, Texas 79336. He will answer quickly and completely.

Restoring the Victor Orthophonic Sound Box

by Bob Waltrip

I have been restoring all types of acoustic phonograph reproducers for the past thirty-five years, and have gotten many requests from clients to write an article about my work, especially, one concerning the restoration on Victor Orthophonic sound boxes. I have always been reluctant to do this because I really believe that most of today's phonograph collectors would not be interested in what I have to say. Just as stamp collectors don't use their stamps for mailing letters, most phonograph collectors don't use their machines for listening pleasure. I have found that it is virtually impossible to impress upon a collector, interested only in acquiring and storing acoustic phonographs, any advantage in having his machine put back into factory-like condition.

Yet, there are a few phonograph enthusiasts who do appreciate the special, vibrant quality of a perfectly functioning Orthophonic phonograph. They enjoy the thrill of hearing their records reproduced on the machines for which they were designed. That, in fact, is their main fascination with the hobby. I call these people "listeners," as opposed to "collectors." They are my clients, and would be interested in what I have to say.

Some record collectors, who have never heard a restored acoustic phonograph, prefer to listen to their recordings played on electric equipment. They are convinced that electrical reproduction brings the most out of any record. In attempting to describe the difference between listening to a record being played on an electric phonograph and hearing one reproduced on a restored Orthophonic Victrola, I can only say that it is like trying to compare the sound quality of an electronic lounge organ with that of a cathedral-size pipe organ. An electronic organ adds force, bass, treble, volume, tone; in short, distortion to the sound of the instrument it was created to reproduce. The pipe organ, on the other hand, is the instrument. Nothing more is added; nothing more is needed.

The Orthophonic phonograph, like the pipe organ, is the original. It was the first, and as far as I'm concerned, the best phonograph ever designed for playing electrically recorded music. The volume of the recording can not be dramatically increased, the bass can not be lowered or boosted, but whatever is recorded within the groove of the record will be presented to the listener, perfectly, without enhancement or distortion.

Unfortunately, most collectors, even most listeners who are fortunate enough to own an Orthophonic Victrola, have never heard the full power of their instrument. Just like trying to play a piano which has sat untouched in the corner of a room for 60-odd years, the person who tries to play a record on an as-is Orthophonic Victrola only hears a reflection of the potential sound quality.

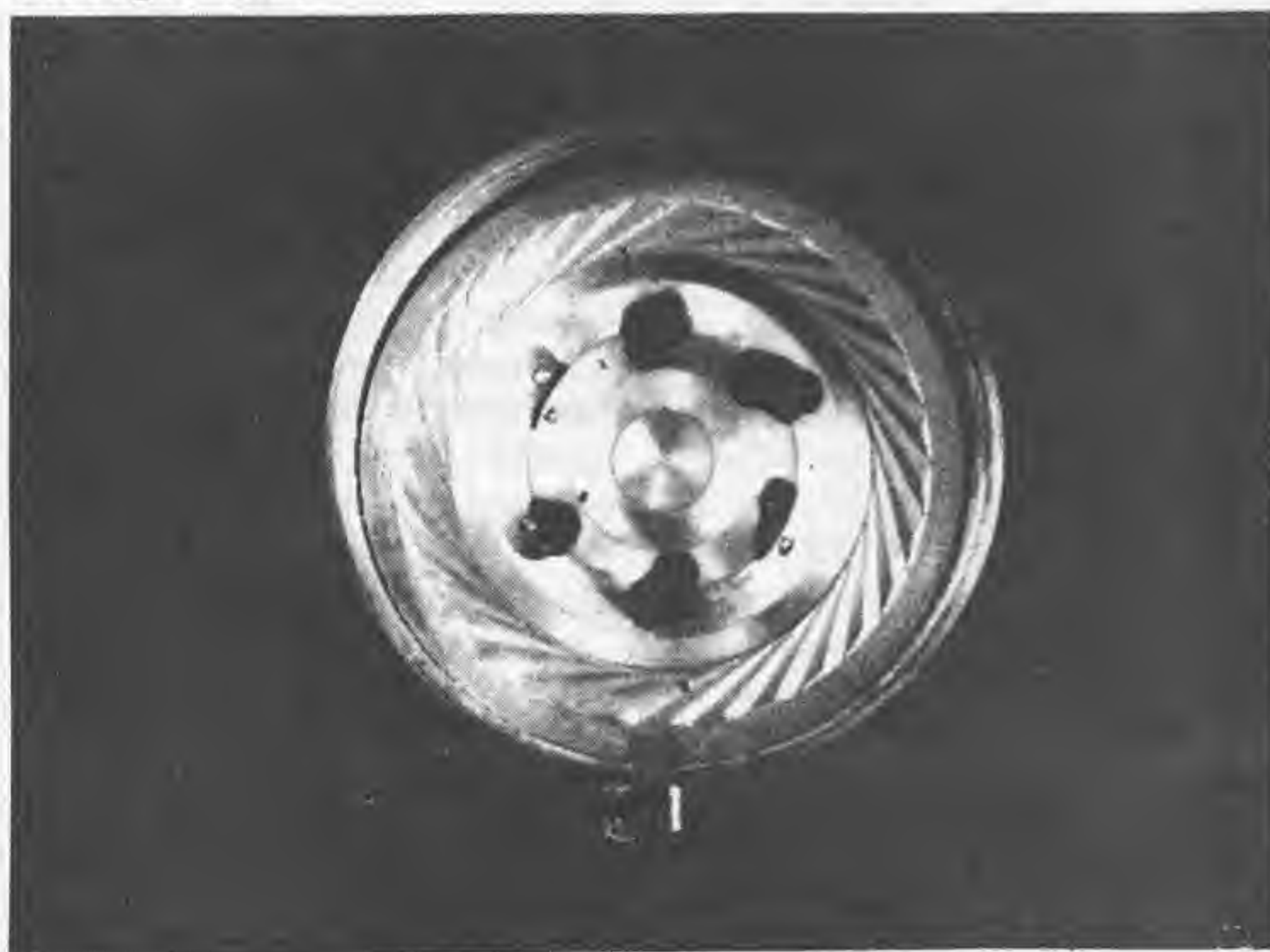
The only way to bring back the Orthophonic Victrola's original performance capability is to completely restore each and every part of the reproduction system to factory-like condition. Nothing less will do. If 35 years has taught me anything, it's that no short cuts are possible when it comes to quality restoration. While every mechanical component of the sound system, including the tonearm and horn, should be refurbished, I will deal only with the restoration of, arguably, the most important element, the soundbox.

My restoration process is not simple. To start with, I completely disassemble every one of the sound

box's components, including the spider and the magnetized needle bar assembly. I then clean to perfection everything that can be salvaged, replace everything that is not repairable, and correct all flaws that time has introduced. What are some of these flaws, you might ask?

I usually find, once I have disassembled an Orthophonic sound box, that the ball bearings have corroded, the needle bar is coated with rust, the shellac used to seal the spider feet has petrified, the gaskets are as hard as rock, and worst of all, the diaphragm has stiffened with age due to oxidation. It has "rust" of the aluminum and silver alloy, pitted deep inside the diaphragm, and it can not be seen with the naked eye. Add to all of this a patina of 60 years' worth of airborne dirt and grease that has coated the entire reproducer, and you will understand that the main thing lacking from the as-is Orthophonic sound box is compliance. Compliance allows the needle, needle arm, and diaphragm to follow the modulation of the record groove without resistance. When the reproducer offers resistance to the groove, not only is the sound quality distorted, but massive damage is done to the record with every play, no matter what type of needle is used. Unlike many of the earlier sound box designs, the Orthophonic diaphragm is constructed to plunge in and out the same distance as the groove moves the needle back and forth. Because of this, absolute compliance is essential for proper tracking, and perfect reproduction.

After disassembly, I begin the restoration of the diaphragm. I straighten out any dents, and if there are holes, I smooth out their edges in order to reconstruct the diaphragm's original shape. When this is done, I begin my "diaphragm limberation" process. I immerse the diaphragm and spider in a special chemical bath, which I have devised, that slowly and gently disperses the microscopic amber-colored crystals of aluminum sulfide and black chunks of silver oxide that have formed on the metal's surface. This process, which can take up to three hours, will restore the diaphragm to its original flexible condition. The diaphragm must be extremely limber, especially at the corrugations.



Next, I go to work on the sound box shell. I do not do an extensive amount of cosmetic work on the reproducer shell unless the client requests it. I clean the shell with acetone, in order to remove all possible grease, then sand and true the diaphragm gasket ledge, which is almost always warped if the shell is pot metal. The same is true for the gasket ledge on the back plate. In those instances when the reproducer is badly warped and cracked and frozen together, I

grind out the backplate retaining ring, then repair the shell with various glues. Any reproducer can be restored, and radical measures are required to correct radical damage.

Once the shell is upgraded to as perfect condition as possible, I clean, polish and reinsert the small cylinder-shaped needle arm shaft bearing races. This requires special attention, because the surrounding pot metal has almost always shrunk with age, and the races usually fit too loosely inside their socket. They will cause the sound box to rattle if they are unattended. To insure a tight fit, I glue the races in place with a cyanoacrylate adhesive that I buy fresh and keep in the refrigerator.

After all of this is done, I begin the restoration of one of the most critical components in the vibratory system, next to the diaphragm: the needle bar assembly. The top part of the needle arm is a thin, gradually tapered sheet of copper, folded into a U-shape, then soldered at its widest (bottom) part into a joint where the needle is held. After a thorough cleaning, I coat this joint with soldering flux, and heat it with a propane torch in order to re-melt and re-flow the solder into the joint. Many a fixer-upper has been driven crazy by weak volume and rattle because the needle arm has broken in two at this point, which can only be seen when the entire needle bar assembly is removed from the shell.

After removing all rust, doing any necessary re-straightening, and polishing, I paint the needle arm with gloss black lacquer and reinstall it into the shell, force-fitting the shaft through it, as they did at the factory. Needless to say, the shaft has been re-magnetized and polished to perfection beforehand.

Hanging the needle arm flawlessly is the most tedious of all tasks in the restoration process. It requires absolute concentration and patience. Each end of the needle arm shaft will be surrounded by eight or nine new 1/6 inch steel balls. They must be absolutely level around the shaft, and must have absolutely uniform contact between the shaft and the races, in order for the needle bar to function properly. In addition, the needle arm must be centered fore and aft in the shell, so that its top is aligned with the center of the spider when it is re-connected.

The needle arm must be unmovable in every direction except that which corresponds to the lateral modulation of the record groove, which must be absolutely free. In order to test my work, I install a loud-tone steel needle, hold the shell in my hand with its back facing me, and position the needle arm as it will be when the sound box is assembled; with the top of the needle about 1/16 inch away from the back of the shell. I hold the sound box about a foot from my face, and pretend that I am blowing out a dinner candle. The force should cause the top of the needle arm to fly backwards and hit the shell. If it doesn't, I reinstall the ball bearings and try again.

Once the bearings are aligned, I begin the process of installing the diaphragm. I re-insert, but do not seal, the spider into its position in the center of the diaphragm. The petrified gaskets, which held the diaphragm in place, have been discarded and new ones are made from soft paper, sealed with grease. Many people do not replace the hardened gaskets because they feel they will have no impact on the sound box's performance. While the corrugations allow the diaphragm to plunge somewhat independently from their clamping mechanism, the gaskets perform the function of suppressing extraneous diaphragm vibration and prevent that vibration from being transferred to the sound box shell, and through the horn.

In order to insure that the gasket will not touch the corrugations, around the diaphragm's edge, I stick the outside gasket onto the outside portion (spider-



Some Sound Box Components: Head Shell, Impedance Plate and Retaining Ring

side) of the diaphragm, using Sil-Glide, which is an inert, innocuous, grease-like gasket sealant. I then carefully position the diaphragm in the shell, making sure that when the hole in the spider's center will be properly coupled with the needle bar's two end-prongs. Each should touch the perimeter of the hole. If necessary, I heat the prongs with a butane lighter until they turn red-hot, and then bend them until both make contact.

After this is done, I place the rear gasket against the back of the diaphragm, without any sealant, and position the back plate, squeezing both the back plate and shell together, to insure that the diaphragm is held snugly in place.

My next step is to insert a straight-shafted needle and align the needle perpendicular to the plane of the back plate, by moving the needle arm prongs in or out of the spider cone, as needed. I then solder the needle arm prongs to the spider cone, using Multicore tin, which is a light-weight alternative to the lead solder originally used.

I again remove the back plate and rear gasket and seal the spider feet with one of various solutions, depending on the condition and weight of the diaphragm. Replacement of the original shellac that sealed the spider feet is another area that many fixer-uppers overlook. In addition to making the spider/diaphragm assembly air tight, the purpose of the shellac was to help eliminate some surface noise and enable the spider to act as scratch filter. The original sealant was wax, coated with shellac. Very limber and pliant at first, it has turned rock-hard over the years and now serves to accentuate surface noise.

When the spider is snugly in place, I go to work patching any holes in the diaphragm. If there are tears in the middle, I patch them with a proper-sized piece of cigarette paper, laid over a thin dab of sealing solution. If there are holes or tears in the corrugations, I patch them with a micro-thin coat of liquid rubber solution. I have found that any hole or dent, that does not cover more than 50 percent of the diaphragm's surface, can be repaired and will have no impact on the overall performance of the reproducer.

After all of this is done, I seal the rear gasket in place, install the back plate, test for air-tightness, and start my voicing process.

My Orthophonic reproducer testing machine is an electric turntable fitted with a Credenza arm, which is connected to an air-tight, six-foot, straight exponential horn. It is basically like a Credenza horn

which has been straightened out.

The process I use for voicing the diaphragm is, like many of my techniques, extremely complex, and a direct result of working with Orthophonic reproducers for many, many years. Because all of the reproducer's component parts were constructed on a mass-produced basis, by low-wage factory workers, quality control was apt to slip. For example, I have found very few, if any, diaphragms that are exactly 17/10,000 of an inch thick. Unfortunately, all parts have a bearing on the overall performance and sound quality of the reproducer. I can only say that each and every sound box I have ever worked on had its own, unique, voice.

Sometimes, slight adjustments have to be made to the sealant, or to the gaskets; sometimes the solder has to be redone. But, when I am through with this, the results are well worth the hours I have devoted to the entire job.

The restored Orthophonic sound box, when used on the larger-horned phonographs, produces a vibrant, room-filling sound, unlike anything obtainable with electric amplification. There is no break-up, peaking, or distortion of any kind. There is no surface noise, on good records. There is no needle chatter, which means that the diaphragm is doing what the record groove tells it to. My restored reproducers will play any shellac 78, including rock and roll records from the Fifties. I use semi-permanent osmium and sapphire needles, with no record damage.

One great virtue, among many, is that the phonograph has a spatial depth to the sound that is totally lacking in electrically amplified machines. That is, one can hear how the instruments were spaced in the recording studio. The singular thrill of a completely restored Victor Orthophonic phonograph is that one can literally feel the sound.

Naturally, this can not be accomplished unless the entire tone chamber is restored, as well as the reproducer. For that information, I refer the reader to Mr. Rhodes' previous articles in the GRAPHIC.

HERE & THERE

Bob Arnold would like to compile a discography of the late 20s/early 30s singer Jack Miller. He asks GRAPHIC readers to contact him with details of records in their collections. Dance band collectors should especially be on the lookout for vocal refrains by this singer which may not be documented in the Rust books. An article on this capable singer-turned-Kate Smith's-manager may result, so please contact Bob at 870 Hillside Avenue, Albany, CA 94706.

Researcher John Doulou tells us that a West Coast friend has the dream of one day establishing a museum devoted to the pioneer recording artists--one where collectors and scholars alike can visit to learn more about the early pioneers of the industry. Interested parties are asked to contact Cliff Kennedy, P.O. Box 9, Penryn, CA 95663 (Phone: 916-663-1040).

One of our Norwegian subscribers (we have two!), Arild Bratteland, writes to correct the comment for Selma Kurtz in the last issue (p. 4) that she was paid in Swedish krona: "Surely Selma Kurtz was not a Swede, thus the 'kronen' mentioned in the contract (p. 5) cannot be Swedish kroner! Even today the currency of Czechoslovakia is kronen. In 1910 there of course was no independent Czechoslovakia, but I am inclined to state that 'kronen' must also have been the currency of the double-monarchy Austria-Hungary, of which Czechoslovakia then was a part."

Columbia Single-Sided to A-Series

Tom Hawthorn has produced another of his computer-generated matrix charts. This time he has used the new Claude Seary Columbia books to list as many single-sided records as Claude could identify which made up the initial A-series couplings. If a collector is aware of a certain artist or song which was originally available as a black & silver Columbia, he can refer to this chart to see if it made it to double-disc form. Domestic numbers only are listed, and there are a few gaps, especially with earlier numbers. Tom Hawthorn can be contacted at: 4731 Melvin Drive, Carmichael, CA 95608.

Single Sided Number	Double Sided "A" Number						
1	140	194	328	395	143	517	43
2	343	196	265	396	268	518	250
18	205	199	236	398	373	520	346
19	405	205	568	403	464	521	372
21	406	207	351	406	86	523	233
22	299	208	317	410	65	526	50
30	118	209	546	412	315	528	201
32	114	210	297	414	343	529	223
42	466	211	292	416	104	530	189
43	332	215	206	417	33	532	202
43	364	216	211	418	110	534	203
48	623	217	205	419	77	537	42
49	158	218	215	422	11	541	4
60	242	229	198	427	68	542	588
62	209	238	14	432	310	544	181
64	191	239	9	436	58	546	41
68	273	240	99	437	69	548	83
71	286	241	58	437	610	549	69
72	398	242	153	438	238	552	197
74	272	243	156	439	241	553	98
76	412	245	45	440	255	554	427
80	5	248	11	444	239	555	78
83	63	249	1	446	240	561	86
84	15	250	10	448	499	562	191
85	9	252	50	449	382	564	76
87	112	253	83	450	365	566	88
89	17	260	256	451	381	567	97
90	188	263	151	452	500	568	193
91	181	264	166	453	251	569	38
96	178	265	165	454	374	570	88
105	296	266	68	455	367	580	85
109	513	268	120	456	370	585	574
123	524	272	175	457	505	586	573
128	128	284	119	458	448	587	575
131	517	285	79	460	232	588	573
135	195	297	91	461	231	589	572
137	190	298	576	462	587	590	575
138	192	299	90	470	109	591	572
140	211	301	542	471	44	592	164
141	215	322	79	475	81	594	174
144	515	325	66	478	118	595	134
146	267	330	171	479	107	596	129
147	516	333	139	480	84	598	154
149	269	334	159	481	24	599	157
150	564	339	155	484	4	600	160
152	311	341	160	493	90	602	155
153	560	354	60	497	196	604	169
163	549	355	78	498	194	605	136
174	335	359	495	499	198	606	146
177	547	361	75	500	214	608	150
181	89	362	40	501	112	610	157
182	10	364	365	502	43	616	132
184	55	368	80	503	111	618	132
185	6	372	113	504	193	620	131
186	3	373	185	507	107	622	199
187	104	387	146	508	2	623	172
188	87	388	46	509	115	624	152
		389	75	510	249	627	150
		391	147	511	375	628	77
		392	148	512	371	631	134
		393	7	514	360	634	149
		394	143	515	52	635	130
						636	133

637	162	952	8	1,354	316	1,713	606
638	180	953	8	1,364	618	1,715	450
640	183	954	45	1,366	618	1,717	384
644	461	957	85	1,375	109	1,720	463
645	480	958	6	1,376	94	1,723	529
647	485	972	2	1,383	515	1,724	533
649	386	1,006	95	1,384	517	1,725	526
650	503	1,009	49	1,385	521	1,727	538
651	470	1,010	100	1,386	518	1,729	117
652	389	1,015	22	1,408	372	1,730	275
653	392	1,042	96	1,409	417	1,737	57
656	310	1,043	135	1,417	446	1,738	541
667	551	1,055	324	1,422	206	1,742	383
668	550	1,062	116	1,423	208	1,743	330
674	72	1,065	605	1,424	510	1,746	329
677	67	1,067	80	1,431	170	1,747	244
678	48	1,071	552	1,433	62	1,750	526
679	99	1,076	514	1,445	620	1,754	173
696	297	1,078	611	1,458	609	1,755	166
698	129	1,079	51	1,460	578	1,756	159
701	445	1,081	226	1,468	385	1,757	376
702	136	1,091	219	1,468	410	1,760	303
708	571	1,094	187	1,469	390	1,768	202
709	574	1,095	188	1,484	528	1,771	543
712	341	1,101	295	1,487	402	1,772	140
713	399	1,103	290	1,488	397	1,773	173
714	473	1,104	125	1,490	289	1,774	268
715	357	1,107	329	1,502	382	1,776	277
716	384	1,111	145	1,503	377	1,778	207
718	221	1,123	521	1,504	371	1,780	257
723	229	1,124	514	1,505	271	1,781	267
740	65	1,125	522	1,506	388	1,789	169
740	498	1,128	5	1,509	378	1,795	114
746	277	1,129	17	1,510	391	1,796	93
750	366	1,130	51	1,511	381	1,801	379
751	398	1,131	93	1,512	392	1,802	410
752	361	1,137	495	1,513	367	1,805	452
753	376	1,138	494	1,516	252	1,810	460
754	244	1,139	246	1,518	291	1,813	323
759	294	1,140	411	1,528	375	1,814	336
784	276	1,149	12	1,532	214	1,820	197
808	119	1,151	3	1,533	229	1,821	201
816	396	1,154	326	1,549	130	1,822	149
818	368	1,155	142	1,551	127	1,825	284
823	207	1,157	12	1,555	144	1,832	394
824	209	1,159	511	1,556	167	1,840	322
833	278	1,161	523	1,559	391	1,846	455
869	97	1,165	519	1,560	252	1,855	100
870	61	1,166	524	1,571	138	1,865	74
878	230	1,167	519	1,587	115	1,866	66
885	285	1,168	516	1,597	120	1,878	320
887	374	1,169	520	1,600	316	1,879	232
890	352	1,170	512	1,621	387	1,880	199
893	161	1,171	70	1,626	135	1,882	301
894	151	1,174	89	1,635	555	1,889	304
896	566	1,175	67	1,638	559	1,890	237
897	565	1,176	103	1,640	561	1,891	333
900	566	1,177	101	1,642	557	1,896	103
903	126	1,184	405	1,654	64	1,897	56
904	558	1,187	156	1,669	308	1,898	263
909	96	1,188	213	1,672	128	1,900	412
917	180	1,189	186	1,679	163	1,903	449
920	183	1,189	221	1,680	161	1,905	485
927	579	1,199	187	1,689	175	1,906	396
928	56	1,201	270	1,691	158	1,908	389
929	208	1,205	620	1,694	525	1,910	39
930	210	1,208	137	1,698	556	2,833	278
937	176	1,221	617	1,699	553	3,001	565
940	462	1,223	617	1,700	554	3,002	554
946	13	1,226	619	1,704	233	3,003	550
948	13	1,227	619	1,705	217	3,004	551
949	74	1,255	63	1,710	287	3,005	553
950	94						

3,005	558	3,166	385	3,295	266	3,411	417
3,007	557	3,168	537	3,297	200	3,412	276
3,008	567	3,169	539	3,299	294	3,414	337
3,009	560	3,170	39	3,300	571	3,415	300
3,010	548	3,172	568	3,301	339	3,416	293
3,011	567	3,174	377	3,302	457	3,420	302
3,012	569	3,176	182	3,304	340	3,422	314
3,013	569	3,177	525	3,305	320	3,423	302
3,014	563	3,178	580	3,307	540	3,424	262
3,017	561	3,179	544	3,308	532	3,426	465
3,019	313	3,181	263	3,309	538	3,428	451
3,021	404	3,183	520	3,310	456	3,431	438
3,022	235	3,184	330	3,311	400	3,432	325
3,023	259	3,189	260	3,313	311	3,433	460
3,029	340	3,190	286	3,314	284	3,434	383
3,044	216	3,192	282	3,315	309	3,435	501
3,045	189	3,193	546	3,316	378	3,435	508
3,045	344	3,194	59	3,317	292	3,436	282
3,046	301	3,198	108	3,317	579	3,437	400
3,051	298	3,202	327	3,320	402	3,437	451
3,053	70	3,203	318	3,321	321	3,438	448
3,054	258	3,206	287	3,322	338	3,441	285
3,055	369	3,207	552	3,324	474	3,442	291
3,058	373	3,210	323	3,325	289	3,444	113
3,059	290	3,211	442	3,326	399	3,445	138
3,062	240	3,215	510	3,327	185	3,446	126
3,063	253	3,218	274	3,330	344	3,447	226
3,067	506	3,219	141	3,333	176	3,448	464
3,070	453	3,221	33	3,334	270	3,449	479
3,071	504	3,222	204	3,336	337	3,450	359
3,078	386	3,224	194	3,342	47	3,451	406
3,079	531	3,225	458	3,343	95	3,452	411
3,080	527	3,226	393	3,344	52	3,456	328
3,086	548	3,228	458	3,345	46	3,459	313
3,088	563	3,229	288	3,345	48	3,463	346
3,091	279	3,230	184	3,346	186	3,464	307
3,092	325	3,235	444	3,347	55	3,465	300
3,095	40	3,236	239	3,348	196	3,467	288
3,097	165	3,237	388	3,351	335	3,468	283
3,098	262	3,238	308	3,352	238	3,472	281
3,099	336	3,240	362	3,353	578	3,473	281
3,100	439	3,242	321	3,354	333	3,476	218
3,102	612	3,246	212	3,356	334	3,478	469
3,104	350	3,248	353	3,359	341	3,479	466
3,105	562	3,249	139	3,360	218	3,480	355
3,106	274	3,250	304	3,361	117	3,482	248
3,107	283	3,251	306	3,361	203	3,483	241
3,109	533	3,253	216	3,362	273	3,484	455
3,110	190	3,255	537	3,364	332	3,485	331
3,111	438	3,256	350	3,365	243	3,486	331
3,112	395	3,257	319	3,370	299	3,489	322
3,113	540	3,259	101	3,373	279	3,491	219
3,115	529	3,261	317	3,375	379	3,492	345
3,116	535	3,263	559	3,376	401	3,493	404
3,127	545	3,263	564	3,378	469	3,494	401
3,135	545	3,266	347	3,379	271	3,495	528
3,136	542	3,268	395	3,380	106	3,496	527
3,140	543	3,269	237	3,381	363	3,497	306
3,145	534	3,270	269	3,382	502	3,499	338
3,146	307	3,272	351	3,387	339	3,502	509
3,147	38	3,275	461	3,388	342	3,503	403
3,149	261	3,277	443	3,389	319	3,504	305
3,151	416	3,282	459	3,390	468	3,505	57
3,152	235	3,284	380	3,393	347	3,506	179
3,153	345	3,285	326	3,395	318	3,507	223
3,155	230	3,288	387	3,398	324	3,508	195
3,156	82	3,289	108	3,401	254	3,509	621
3,158	536	3,290	64	3,403	293	3,510	634
3,159	530	3,291	106	3,404	105	3,511	243
3,160	535	3,292	342	3,406	200	3,512	457
3,161	541	3,293	315	3,407	390	3,513	272
3,163	539	3,294	261	3,409	416	3,514	397
3,165	447	3,294	312			3,515	298

3,516	236	3,610	486	3,701	477	3,773	432
3,517	296	3,611	456	3,702	472	3,774	408
3,518	364	3,612	484	3,703	549	3,777	265
3,519	309	3,613	246	3,704	472	3,778	436
3,520	295	3,615	470	3,705	477	3,779	264
3,521	465	3,616	490	3,706	475	3,780	20
3,521	622	3,617	499	3,707	478	3,781	225
3,524	530	3,620	454	3,708	23	3,781	426
3,525	536	3,621	368	3,709	225	3,782	18
3,526	608	3,621	467	3,710	354	3,784	430
3,527	92	3,622	32	3,711	420	3,785	414
3,528	37	3,624	28	3,712	407	3,790	19
3,529	213	3,625	123	3,713	424	3,791	435
3,530	212	3,626	228	3,714	421	3,802	440
3,533	358	3,627	204	3,716	422	3,803	439
3,534	275	3,628	224	3,717	418	3,804	437
3,535	253	3,629	490	3,718	429	3,815	581
3,536	303	3,630	349	3,719	507	3,828	588
3,537	454	3,633	505	3,720	425	3,877	593
3,540	327	3,634	362	3,722	19	3,878	593
3,541	334	3,639	356	3,723	234	3,890	585
3,542	314	3,640	352	3,724	440	3,891	581
3,544	305	3,642	31	3,725	444	3,900	586
3,546	380	3,643	123	3,726	259	3,901	582
3,547	501	3,644	224	3,727	428	3,904	583
3,549	22	3,645	177	3,728	441	3,905	589
3,550	29	3,646	177	3,729	415	3,906	583
3,550	506	3,648	496	3,730	507	3,907	409
3,551	36	3,649	487	3,731	436	3,908	587
3,552	124	3,650	443	3,732	429	3,909	585
3,553	228	3,651	492	3,732	432	3,910	597
3,554	462	3,652	452	3,733	354	3,912	584
3,555	483	3,653	248	3,735	419	3,914	409
3,556	247	3,654	249	3,736	413	3,915	590
3,558	473	3,655	493	3,737	420	3,915	599
3,559	486	3,656	492	3,738	421	3,916	584
3,561	348	3,657	250	3,739	21	3,917	586
3,563	360	3,659	393	3,740	576	3,918	582
3,564	491	3,660	348	3,741	418	3,919	595
3,565	502	3,661	488	3,742	442	3,920	596
3,567	500	3,661	488	3,743	407	3,921	590
3,568	479	3,662	489	3,744	424	3,922	591
3,569	227	3,663	369	3,745	425	3,923	594
3,570	36	3,665	449	3,745	446	3,924	592
3,571	489	3,667	353	3,746	413	3,925	595
3,572	242	3,668	16	3,747	419	3,926	592
3,577	484	3,669	494	3,748	18	3,927	599
3,578	504	3,669	497	3,749	234	3,928	594
3,579	370	3,670	498	3,750	423	3,929	591
3,580	363	3,671	480	3,751	264	3,930	597
3,581	508	3,672	30	3,752	260	3,931	596
3,582	358	3,674	357	3,753	257	3,933	613
3,583	34	3,676	482	3,754	258	3,934	604
3,584	1	3,677	474	3,755	441	3,935	600
3,585	222	3,678	453	3,756	266	3,936	603
3,587	487	3,679	447	3,757	415	3,937	602
3,588	349	3,680	450	3,758	428	3,938	603
3,589	493	3,681	468	3,759	431	3,939	600
3,591	220	3,682	463	3,760	408	3,940	601
3,592	467	3,684	256	3,761	430	3,941	601
3,595	497	3,689	562	3,762	435	3,942	602
3,597	366	3,690	482	3,763	24	3,944	635
3,598	496	3,691	359	3,763	37	3,945	604
3,601	355	3,692	481	3,764	426	3,945	608
3,602	35	3,693	254	3,765	445	3,946	612
3,603	483	3,695	475	3,766	437	3,947	609
3,604	503	3,695	476	3,767	423	3,949	607
3,605	220	3,697	478	3,768	414		
3,606	227	3,698	610	3,769	433		
3,607	122	3,699	481	3,770	431		
3,608	459	3,700	476	3,771	422		
3,609	491			3,772	427		

OBITUARIES

New York Times
July 18, 1991

Arthur Briggs

Trumpeter, 92

PARIS, July 17 (Reuters) — Arthur Briggs, an American trumpeter who was one of Paris's most popular jazz musicians in the years between the two world wars, died on Monday in Chantilly, a suburb of Paris. He was 92 years old.

He died of kidney failure, his family said.

Mr. Briggs, who was born in Charleston, S.C., went to Europe in 1919 with Sidney Bechet and played with Will Marion Cook's Southern Syncopated Orchestra.

Admired for his technical virtuosity and clear tone, he worked in the United States and Europe for 10 years before settling in Europe in 1931. He set up a band with Freddy Johnson before forming his own group.

Imprisoned during the Nazi occupation of France, he organized a band again when the war ended. In the 1960's he taught music in Chantilly.

He is survived by his wife and a daughter.

Walter Cummins, 86

Bob Arnold writes to tell us of the death of Walter Cummins on November 27, 1990, presumably in Columbus, Ohio, where he was living when he spoke with him just over a year ago.

"He was born November 11, 1904, in Akron, Ohio, and was the brother of band leader Bernie Cummins. He played banjo and guitar in his brother's orchestra, sang some of the vocals, was the band manager for about 25 years, and continued to perform managerial duties for the band even after he left it in 1948 to get married.

"Walter once had a contract with the Columbia subsidiaries, Velvet Tone, et al, to cut a dozen records a year as a singer. But he told me that when Rudy Vallee starting getting popular his career took a nosedive."



Walter Cummins recorded with the Bernie Cummins band on Gennett, Brunswick, Victor, Columbia, ARC labels, and Bluebird. The orchestra also recorded for ARC labels in 1930 under the name of the pianist, Karl Radlach.

Vic Meyers recorded for Okeh, Brunswick, and Columbia. Many of his Columbias were made in Los Angeles and may only have been available on the West Coast.

Arthur Briggs recorded prolifically in Europe, both under his own name and with others such as Coleman Hawkins, Noble Sissle, and the Quintette of the Hot Club of France.

New York Times
May 30, 1991

Victor A. Meyers, 93, A Musician-Politician

SEATTLE, May 29 (AP) — Victor Aloysius Meyers, a band leader and comedian who turned politician and won five terms as Washington State's Lieutenant Governor and two terms as its Secretary of State, died Monday at the Mount St. Vincent Nursing Center. He was 93 years old.

Mr. Meyers first gained fame during Prohibition as a big-band leader and comedian. He began his political career in 1932, when he ran for Mayor of Seattle as a prank. He campaigned in top hat, wheeled through the city in a beer wagon, and appeared at a businessmen's luncheon costumed as Gandhi to portray himself as the "poor man's candidate."

Mr. Meyers, a liberal Democrat, lost that race. But he went on, with support of the Congress of Industrial Organizations, to run for lieutenant governor later that year. He won, and held the office until 1952, when he was turned out in the landslide that accompanied the election of Dwight D. Eisenhower as President.

Four years later he was elected Secretary of State, and served in that office until 1964.

Among Mr. Meyers's campaign one-liners was, "I never wear a vest, because I don't want to be accused of standing for vested interests."

He is survived by a daughter, Mary Louise Moore of Kent, Wash.

Edna White Receives Kudos

It's been quite a year for former Edison and Columbia recording artist, Edna White, who celebrated her 98th birthday last October.

In September she was interviewed by Neenah Ellis for a spot on the Discovery Channel's "Invention." This series is still running (there were 13 programs which keep rotating), and occasionally the piece with Edna is repeated.

In December she was invited by Wilson's Department Store of Greenfield, Mass. to sign copies of her book, *The Night the Camel Sang*. A large number of copies eventually found their way under area Christmas trees.

Last May Miss White traveled to Boston, where she accepted an award as winner in the state's *Who's Who in Massachusetts Nursing Homes*. The winners were chosen on the "basis of their lifetime achievements, their accomplishments since entering a nursing home, and their ability to inspire others."



Above, Massachusetts Lieutenant Governor Paul Cellucci presents Edna with her "Who's Who" award.

Finally, just a few weeks ago, Edna received a personal letter from Barbara Bush, thanking her for the complimentary copy of her book. Mrs. Bush also took the time to admire Edna for her interesting life.



Curiosity

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Acid-Washed Pathés?

by Martin Bryan

Collectors who encounter a mottled Pathé pressing for the first time usually wonder if they've stumbled onto some weird aberration. Indeed, the reddish brown and black pressings are eye-catching, if not somewhat bizarre, in appearance.

The records were a regular product, it seems, for a little over a year. I have noted ranges in the two most common series as follows:

Pop vocals: 32208 - 32273*

Dance: 36444 - 36685*

Surely GRAPHIC readers can expand both ends of these ranges. Other series, such as standard and operatic selections, also had pressings with this two-tone effect.



The approximate dates of these pressings are from the summer of 1926 to late summer or fall of 1927. Judging by their relative dearth (usually found just one at a time), this must certainly have been a lean time for the Pathé label. When introduced, practically all Pathé records were still acoustically recorded -- the complete transition not having been made until the spring of 1927! Evidently the company needed something to catch the public's eye, and came up with these slightly garish pressings. Note, however, that the records themselves were all sold in sleeves, so unless the dealer had some sort of special display, the buyer's eye would never be caught by the record's pattern!

Were these pressings touted as being stronger or longer wearing? Or just "prettier" than normal records? Perhaps all three, just to get customers to buy them. One thing is certain, however: the use of reddish brown was not terribly imaginative. Since Pathé was also manufacturing red Perfect records, some worker just mixed the two colors of goop together, and "voilà!" (as ze Pathé frères would say), a curious product was born for us to ponder over some sixty-five years later.

* A few completely black pressings also fall within these ranges. They may have been repressings after the mottling effect had been discontinued.

Still Performing!



Shura Cherkassky: mesmerizing performance of big works

Bill Knorp tells us of a recent San Francisco performance of Shura Cherkassky, who is now 80. "Cherkassky made acoustic blue label Victors in the early and middle 1920s at ages 11 and 12. He wrote 'Prelude Pathétique' which he recorded for Victor and also on a Duo-Art roll at about this time. He was a star pupil of Josef Hofmann. His recital in S. F. was superb!" Bill tells us that Cherkassky later made Red Seal Scroll Victors (not listed in the catalogue, but he has them), as well as electrics for H.M.V.

Some weeks ago we had an opportunity to see Cab Calloway wow 'em at the Montreal Jazz Festival. Now 83, Calloway presented "An Evening at the Cotton Club," which included a twelve-piece orchestra, singing, and dancing. His music and vitality absolutely captivated his audience of nearly 2500. Cab Calloway's first recordings were made for Brunswick in 1930, and not long ago he appeared in some pop videos with Janet Jackson! Of course, he brought down the house with "Minnie the Moocher."



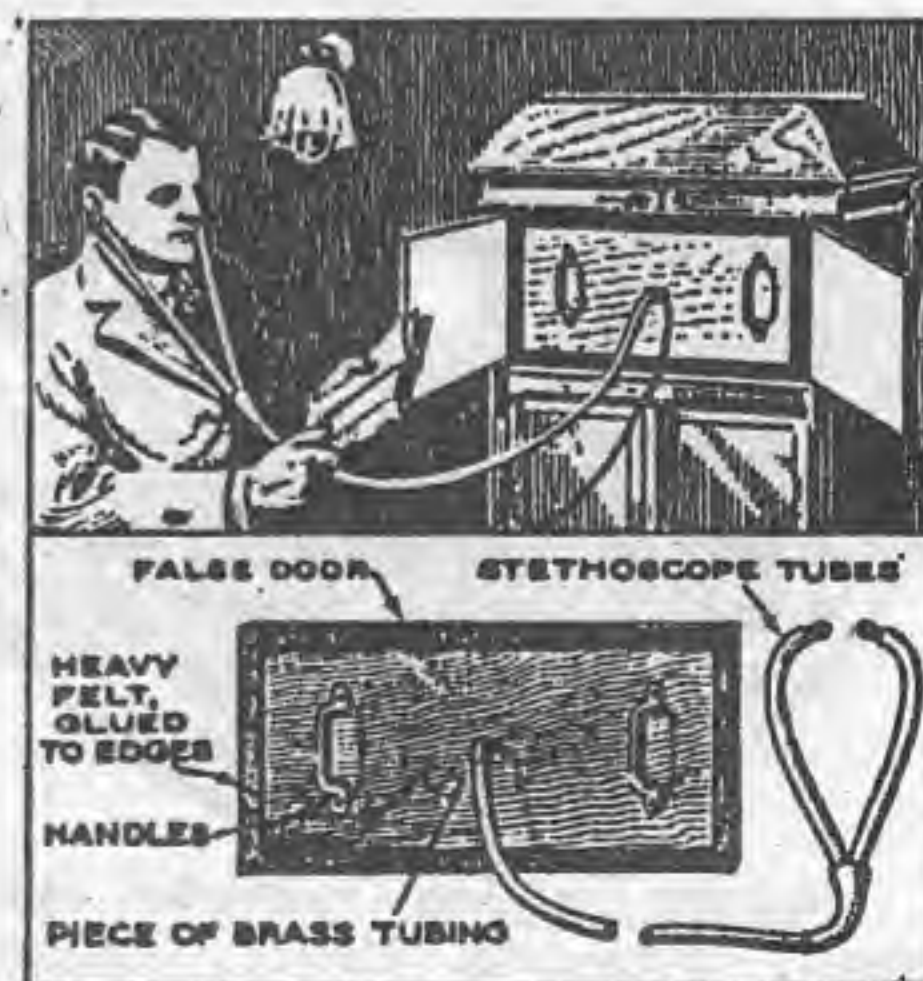
Gary's Scrapbook

(a variety of phono-related clippings from the pages of old Popular Mechanics, Boy Mechanics, etc., provided to us by Gary Stevenson.)

Language Study on the Phonograph

The student of foreign languages by the phonograph method usually makes a nuisance of himself to other members of the family when the instrument grinds out the grammatical construction, and other information concerning the language.

The drawing shows how one student kept the lessons all to himself by closing the front of the phonograph cabinet and carrying the sound to his ears by means of part of a stethoscope and a rubber tube. The board is edged with felt and fits tightly into the opening when the sound-chamber doors are opened. A piece of brass tubing, screwed into the center of the board, is used as a connection for the stethoscope ear tubes. The board is fitted with handles, so that it is easily put into place or removed.



Studying Foreign Languages by the Phonograph Method, a Student Uses the Device Illustrated to Prevent Disturbing the Other Members of the Household

EDISON DISCS WANTED

# 50180	Humpty Dumpty Rag The Vampire	51907	Little White House She's Still My Baby
50181	Ballin' The Jack Reuben Fox Trot	51909	Bury Me Beneath The Weeping Willow Tree My Little German Home ...
50261	Music Box Rag Valse Fantastique	51912	The Chant Windy City Blues
50505	Frivolity Jazbo Jazz	51935	Once I Had A Fortune Two Little Orphans
51471	Dixie Dreams Nobody Know What a Red-Head	51959	It All Depends On You Kinkajou
51477	Mad Mama's Blues Temper' Mental Papa	51962	The Cat Pardon The Glove
51572	Broken Busted Blues You Ought To Know	51966	Does She Love Me It Made You Happy
51599	Why is Love? Underneath the Yum Yum Tree	51972	There's A Little White House You're The One For Me
51611	Casey Jones Got the Railroad Blues	51991	Chocolate Soldier Merry Widow
51737	"Shake" What a Man!	51992	Ain't She Sweet? I Can't Believe That You're In Love With Me
51773	I'd Give a Lot of Love Tell Me You Love Me	51995	Electric Light Schottische London Polka
51821	Oo-Gle-Oo-Gle-Ee (Fox Trot) While the Years Go Drifting	52014	Hallelujah Yes She Do! No She Don't!
51836	Scatter Your Smiles That's My Girl	52018	I'm In Love Again When The Pussywillow Whispers
51864	Old Hickory Cane Watermelon Hanging on the Vine	52026	Fatal Wedding Fate of Talmadge Osborne
51869	John Henry Wild Bill Jones	52037	Buffalo Rhythm Rocky Mountain Blues
51874	Hello Bluebird I'm Telling the Birds ...	52038	I'm Waltzing In Love With You Little Girl - A Little Boy ...
51897	Sidewalk Blues Stockholm Stomp	52055	Just a Little Butterfly Sweetness

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